In The Frame

January 2026

Perito Moreno Glacier

Exploring an enormous glacier

Tuscany's Coastline

Looking for the missing piece of a composition

Visual Weight

How to communicate in photography

In The Frame

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Welcome

Hi. Happy new year, and welcome to the first issue of In The Frame for 2026.

I finished last year a little burned out from too many projects, and the last couple of weeks have been a good time for rest and a reset. It's easy for commitments and ideas to build up over the course of a year, and there's always a risk that December becomes a time of catching up with unfinished business rather than reflecting on what has worked over the last twelve months. After a week or so of rest, I managed to put it all down, and start building a plan for this coming year instead.

In mid-December, I completed a huge update to my Patagonia guide (if you bought it in the last few months, feel free to drop me an email and I'll send over the new version). I'm also working on a new photography travel guide to Madeira, which I hope to add to the collection in the first half of the year. There are a few bigger ambitions for 2026 too, but in the spirit of avoiding overcommitment, I'll share those when they feel closer to completion.

Over Christmas, I've been reading less about photography and more about managing the complexity and pressures of modern life. As someone who always used to make a long list of New Year's resolutions and set high expectations each January, I often carry those ideas into the end of the year and have to spend the winter break reminding myself to calm down and focus on just one thing at a time.

In photography, I often find that picking one area to develop works more effectively than a general promise to shoot more, and it's a lesson I'm always trying to apply to the rest of life too.

This month in the magazine, we go on location at Perito Moreno Glacier in Argentina, which is an incredibly rewarding place to explore a glacier up close. We investigate an image from Tuscany in depth, and then discuss the design concept of visual weight and how it applies in photography.

I hope you enjoy this issue, and thanks for reading,

Kevin

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Exploring a glacier from every angle

Introduction

Perito Moreno glacier flows through a set of gaps in the Andes, running directly from the Southern Patagonia Ice Field into a series of lakes and rivers just outside El Calafate in Argentina. It's an incredible place for photography, where the landscape around the glacier forms a natural viewing area and you can explore the ice from different heights and positions to discover every detail. It's a popular and busy tourist destination, but one of the highlights of Patagonia.

Perito Moreno is around 30km long, and is one of the few glaciers in the world that are expanding rather than shrinking. It was first seen by non-indigenous explorers in the late 19th century and named after the Argentine academic and explorer Francisco Pascasio Moreno (known as Perito - or “expert” - Moreno).

For a long time, visiting this area meant a difficult journey into the wilderness. However, the glacier became part of the Los Glaciares National Park when it was formed in 1937, and gradually the infrastructure improved around it. The glacier became a UNESCO World Heritage Site in 1981, and it’s now one of the easiest places to reach in the south of Argentina.

Today, the glacier is a major tourist attraction, with bus tours and large groups moving across the viewing terraces and walkways. It’s a different kind of photography challenge to many wild locations, both impressive as a natural feature, but constantly surrounded by activity and people. Many photographers visit in between tours of El Chaltén and Torres del Paine, the two incredible photography areas of Patagonia, and this article contains some of the images I’ve made on my own visits to the area.


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First Impressions

You can photograph glaciers in many parts of the world, and get up close on ice trekking tours from Iceland to New Zealand. There are also other glaciers to explore in Patagonia, emerging from other points around the Southern Patagonia Ice Field where you can find frozen waterfalls and enormous ice structures rising from the peaks. However, Perito Moreno feels different.

The first thing you notice is the scale of the ice: 5 kilometres wide at the terminus, with around 75m rising above the surface of Lago Argentino. The glacier flows from the mountains and approaches a stunning viewing area, covered in walkways where you can stand directly in front of the towering wall of fractured ice.

The infrastructure built around the growing tourist industry also makes it easy to explore with a camera. You don't need a boat tour or a long hike to reach the front of Perito Moreno, and it's possible to set up a tripod in a quiet area of the viewing platforms and take in every detail at your own pace. Other glaciers are more remote, and some might be larger or more impressive, but the combination of easy access and space to move around is rare, making it easy to focus on photography in comfort.

I can only imagine the reward of arriving at this place after a trek through the wilderness, and there is always something exciting about visiting more remote locations for natural photography. However, it's easy to get swept up in the spectacle of Perito Moreno, and lost in the challenge of capturing it.

Capturing Perito Moreno Glacier

The viewing platforms provide an ideal position for a sweeping perspective that includes everything from the front of the glacier to the peaks at the edge of the distant ice field. You can change focal lengths to investigate features at different scales, and move positions to adjust your angle and find new areas to explore. It's hard to capture the impression of Perito Moreno Glacier set out before you, but there are thousands of smaller components to use in your images.

Most people recognise the feeling of photographing something impressive in person, only to find the picture looks like a disappointing miniature. We can only capture scale in an image through deliberate techniques - such as including a person for reference or using a long lens to compress perspective - and we have a choice between showing the whole scene or finding a way to capture the feeling of seeing it.

However, you can tell a story of scale one part at a time. From the north part of the terminus, you can take a short boat tour around the lake and use a long lens to capture the wall of ice from lower down. From the southern edge, you can join an ice trekking tour and look across the glacier from the side. Trying to fit the whole glacier into a frame often shrinks the sense of scale, whereas working in sections allows you to convey size through a series of images.

Up close on the ice from a walk across the glacier

A burst of light on the terminus of the glacier, showing the extreme contrasts on a sunny day

A view from next to the glacier, about to depart across the landscape on an ice trekking tour

Exploring the Details

Although the landscape around Perito Moreno Glacier is impressive, the most rewarding photography lies in the details. You can't avoid the crowds on a busy day, but it's easy to find quieter areas where you can ignore them.

Setting up a telephoto lens on a tripod is a fantastic way to escape into your own world and get lost in the process of finding images among the surface of the ice. The terminus (what a brilliant word for the end of a glacier) is so large that a long lens reveals an endless display of shapes, patterns and colours, and you can slowly pan across the glacier to find new compositions.

Some areas are white and covered in sharp detail, with pieces of rock swept up by the glacier as it flowed through the valleys. Others are blue, with transparent sections that allow you to see deeper below the surface.

Zooming in and out changes the level of detail in your frame and gives you fresh ideas for compositions made of patterns and shapes.

It's the mix of large-scale vistas and fine details that makes Perito Moreno Glacier such a rewarding subject for photography. You can choose to simply enjoy the day out at a natural spectacle, but there are also great opportunities to explore more deeply or expand into abstract patterns that may push your photographic style.

Light and Weather

Planning around the light is often difficult at a busy tourist destination, and there are few ways to be flexible at Perito Moreno Glacier. The surrounding national park doesn't open before sunrise, and your visit is limited to daytime opening hours, with no option to stay overnight within the gates of the park.

The most challenging day I've spent at the glacier was under clear blue skies and the harsh light of direct sun. Sunlight can help reveal subtle textures in the ice, but it also washes out the colours and you miss the rich shades of blue hidden within.

On cloudy days, the colours are more vivid, and the light is less challenging with lower contrast. Clouds tend to cling to the ice field beyond the glacier, so it's common to lose the surrounding peaks in overcast weather, and rare to see the top of Perito Moreno. However, easier conditions over the rest of the scene give you many more features to explore on a cloudy day.

The image above was taken during an afternoon with smaller clouds floating overhead, which created patches of light that flowed across the glacier. Under-exposing helped bring out the colour, and shifting light added a new element to the search for details and patterns.

Calving and Sound

Even the most impressive images of Perito Moreno miss one of the most striking features of the glacier: the noise it makes. The ice is constantly in motion, breaking apart as the terminus melts into Lago Argentino. The sound is one of the best reasons to visit on a calm day, when you can stop and listen to the loud cracks and groans of ice all around you.

Occasionally, a chunk of the glacier will detach and crash into the water in a calving event. Calvings are a famously special moment in glacier-watching, and most visitors hope to see one wherever they explore these natural features. They happen more often on large, fast-moving glaciers like Perito Moreno, and you have a very good chance of witnessing one during a visit.

Calvings are incredibly difficult to photograph, as your camera has to be pointed in the right direction at the exact moment it happens. By the time you hear the crash, it's already too late to move your frame. I've seen many calvings at Perito Moreno, but each time only noticed the moment as it was happening, with no time to adjust the camera.

Even without an image to enjoy, hearing a calving and watching the ice shift as ripples spread across the water is one of the great experiences of visiting Perito Moreno Glacier. One day, I'll go back with the patience to leave the camera in a single position and wait.

Ice Trekking

Strapping sharp spikes to your feet and wandering across the slippery surface of a glacier tied to a group of strangers is a ridiculous activity, and yet a very popular excursion at Perito Moreno. The first time I visited Patagonia as a backpacker, my friend and I eagerly signed up to walk along the ice as part of a guided tour.

Ice tours start from a base to the south of the glacier, which itself has stunning views across the ice from a different angle to the viewing platforms. There were a few instructions about staying upright and how to react if suddenly you weren't, and then we set off across the ice attached via a rope to around ten other people.

Walking across the surface of a glacier is an otherworldly experience, and it's not long before you are surrounded by an eerie landscape of snow and ice. The patterns and colours are incredible and constantly shifting; even a short tour can take you through terrain that will only exist for a moment and never be seen by anyone else.

Capturing photographs on an ice tour is tricky, as your camera must be handheld and operated through gloves. However, every scene is beautiful and strange, and whatever you manage to capture is worth the effort. Today, I'm more focussed on photography when I travel and sometimes miss out on this kind of excursion, yet ice trekking remains great fun and a brilliant way to explore new angles on a glacier.

Conclusion

Nature photographers often avoid big attractions, instead seeking out remote or unusual places. Perito Moreno Glacier can present a dilemma: it has the disadvantages of a busy attraction (limited opening hours, artificial platforms, busy surroundings) but remains one of the most incredible sights in Patagonia.

The infrastructure around the glacier is cleverly designed and as unobtrusive as possible. Perito Moreno benefited from early conservation efforts, long before the area was easily accessible or commercialised, and the result is a place where many people visit with fairly limited environmental impact. For one of the most popular sights in South America, it's thoughtfully managed, which helps make up for some of the challenges of visiting as a photographer.

There are gift shops, restaurants and people visiting as part of large groups, but there are enough walkways and lookouts that you can find calmer places to set up a camera and become absorbed in the landscape. The enormous spectacle of Perito Moreno Glacier is only part of the appeal, and some of the most interesting opportunities for photography appear when you invest time in the detail.

I always like to consider what each location can teach us about photography, and Perito Moreno Glacier is a great lesson in focus and experimentation, and on making the most of what's there rather than wishing it was somehow different. Sometimes the most impressive scenes in person don't translate into the most striking photographs, but the feeling of capturing this place is incredible, and it always returns whenever I look back over images from days exploring the walkways and trails.

Behind the Scene

Tuscany Coast | Italy

Looking for the missing piece in a composition

Background

Tuscany is famous for rolling hills, traditional farms and historic villages, and most photographers come here to explore rural scenes and quiet landscapes. The biggest draw is Val d'Orcia, where the terrain is ideal for capturing the features that make Tuscany so recognisable. However, the region also has a small stretch of coastline in the west, which is a great place to explore for a change of scenery during a trip to Tuscany.

On the day I made the image in this article, I had been in Livorno to photograph a distinctive promenade with black and white tiles in a tessellating pattern along the shore. However, my real aim was to catch sunset on the coast. If the sky stayed clear as the sun reached the horizon, the shoreline south of the city would face directly into the light and catch the last colour of the day.

On Location

Castello del Boccale is an unusual building with a cinematic position on the coast. It stands on the site of an old watchtower, but the current building was designed as a residential 'castle', created in a fake historic style with turrets and battlements that give it a distinctive outline and set of features.

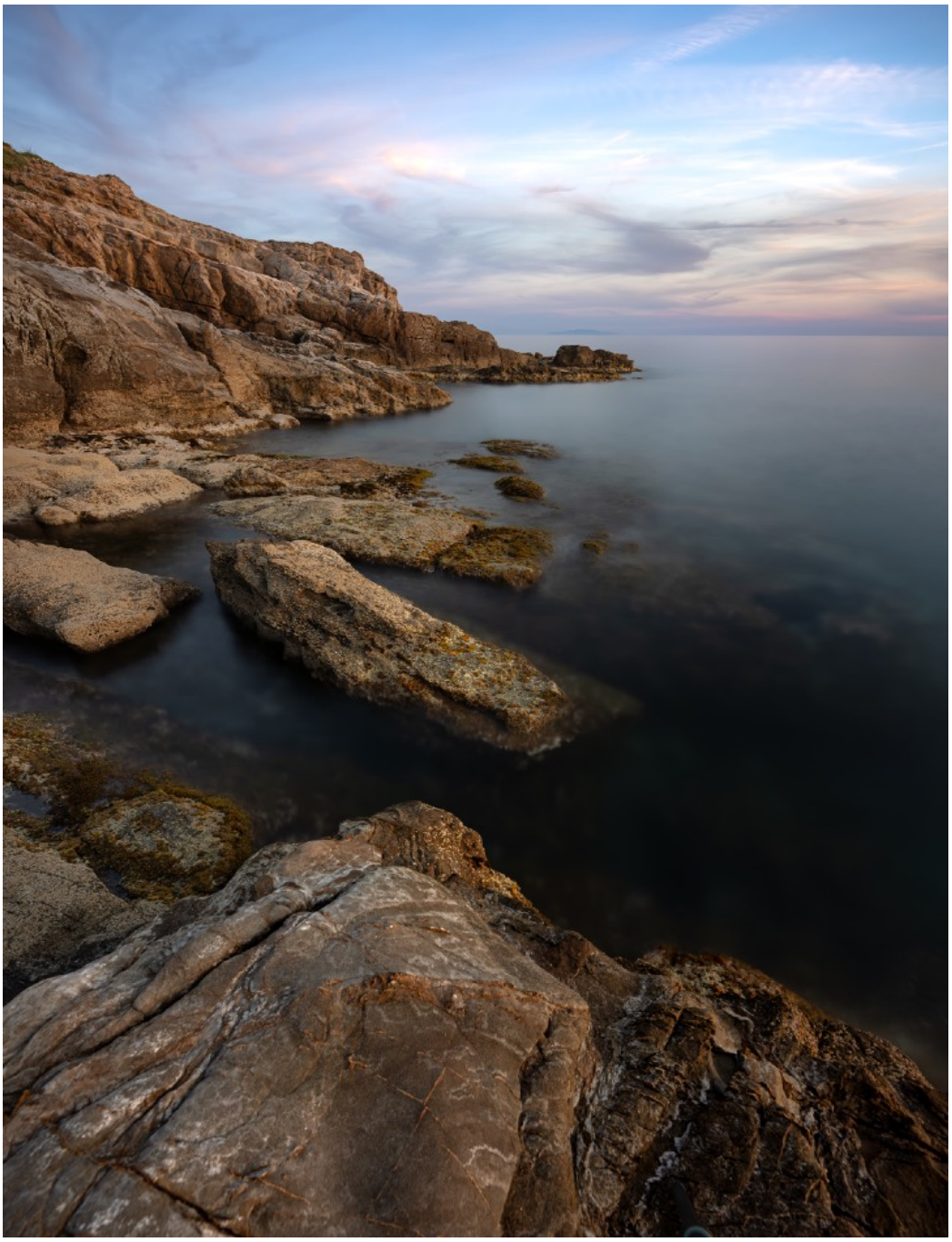
It fell into disrepair during World War Two, but was later restored into luxury apartments, and is now a collection of private homes, built to resemble something more historic than it truly is.

Castello del Boccale is known among photographers for its placement on the edge of a rocky peninsula, giving residents a beautiful ocean view and visitors an interesting composition of the building.

You can walk down to the shoreline and frame the castle in the distance, adjusting your position to create different combinations of rocks leading into the image.

I arrived at Castello del Boccale in the afternoon as the sun started to dip, under a sky of wispy high clouds that caught the light and spread it over the scene. It's an engaging place to shoot, and I moved around the rocks searching for different arrangements to use in the foreground.

More colours developed in the sky as the sun dipped towards the horizon, and I started to venture beyond the castle and look for more subjects and areas to capture.



Composition One

It was difficult to move along the shoreline, and I had to gradually pick my way across the rocks to find new compositions. My slow movement was partly due to the terrain, but also because the area was surprisingly, even strangely, busy.

Hundreds of young Italians dressed for a party had made their way out of the city, drawn by a completely unexpected club venue on the cliffs nearby. It was the opposite of the quiet atmosphere I'd anticipated at the coast, and I jostled past celebrating groups with my tripod and heavy camera bag. The contrast in our experiences of the same location made it one of the strangest photography sessions I've ever had.

I moved to a quieter area of the shore, where I could set up a little further away from the young couples kissing on the rocks. This scene had no distinctive feature like the castle, but the rocks just in the water gave me somewhere to focus my frame, and I adjusted the camera until they worked neatly together as a set.

The sun had reached the horizon by the time I found this composition, and I tried to use the rocks as a leading line towards the pattern of shapes and colours in the sky. I had hoped that the clouds would complete the image, but the result has always felt a little empty, as if I had anticipated Castello del Boccale so much that I could feel its absence from the frame. Recently, I wondered if there was anything to learn from this and returned to the photograph to consider it again.

Composition Two

Leading lines are always useful in a composition, and the curve of a shoreline can be a great place to find them. This bay had a distinctive sweep and the smaller rocks in the water made the scene even more interesting, so I got low to the ground and adjusted until the foreground led neatly into the frame.

The challenge with this arrangement was that the leading line only takes us towards the sky. By this point in the day, there were streaks of cloud and more vivid colours above, and I hoped that these would be enough to hold a viewer's attention. Leading lines have to take us somewhere, and the image needed something to justify the journey.

Comparing this composition to my similar photograph of Castello del Boccale shows the potential problem. This view of the castle is popular because the leading line and building work together. The rocks bring us into the image from the bottom, and we can follow them all the way up to the castle above, like the punchline of a joke or the resolution at the end of a story.

The image on the left has quite a few advantages: the sky is more interesting, the light on the rocks is more colourful, and I like the pattern of rocks in the water. However, I wasn't sure if the castle felt missing because I expected it, or if the lack of a subject on the horizon made the scene feel incomplete.

Composition Three

To explore the composition further, I added an AI lighthouse on the horizon that might have worked as an anchor if it had been there. I wouldn't publish an image with a fake feature like this, but it was helpful to work out whether something was really missing from the scene.

Now, the leading line has somewhere to take us, and it's likely the composition I'd have used if something else had been present in the ocean.

Exploring photographs in this way is always personal, and you might have a different view of this image. My feeling is that there is too much sky in the version with the lighthouse, as if I'm being pulled away from it by the vivid colours above.

I think this is a good thing. If the sky is interesting enough to pull attention away from an anchor point, maybe it did work as a destination for my leading line. This idea encouraged me to look for other ways to adjust the scene.

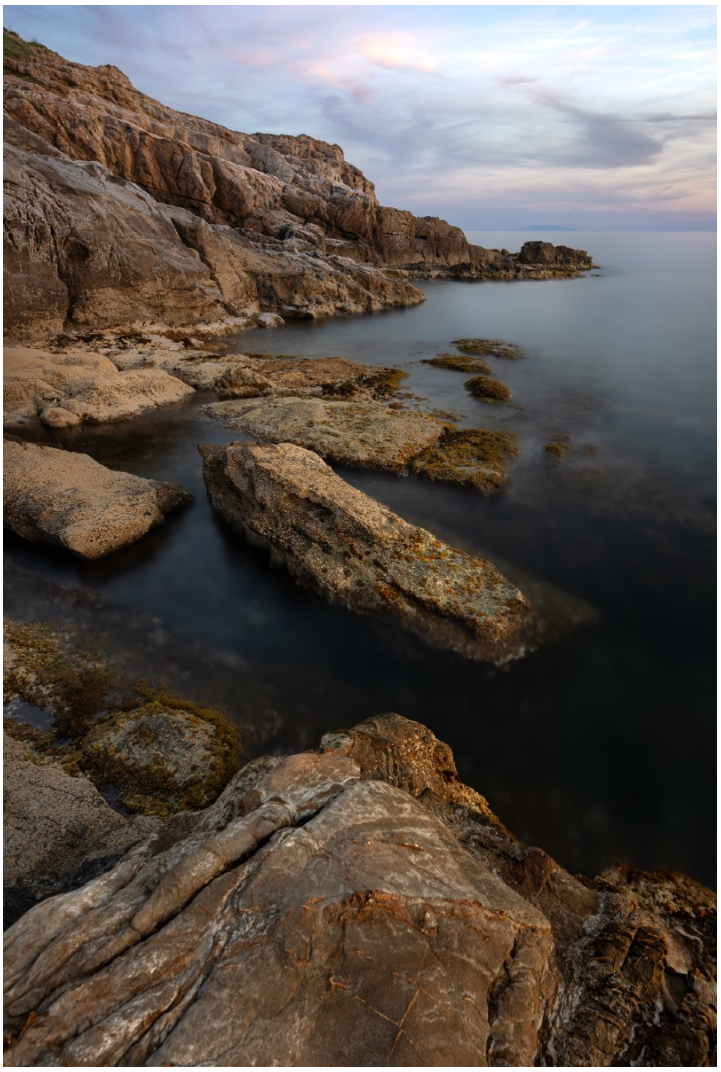
Composition Four

I'd spent time on the shore adjusting my position to separate the rocks in the foreground, but hadn't fully considered the option to shrink my frame.

In this version, I cropped the top and right of the image to pull a viewer back to the rocks. Here, we might notice the long rock in the centre of the frame, or pay more attention to the smaller stones in the water around it. However, the leading line isn't as clear, and I don't feel my eye being pulled through the image towards the top.

With this small change, the rocks feel less like a guide and more like the main subject of the composition. Instead of leading us towards the sky, the frame draws us to the centre where we can appreciate the colours and textures in the rocks.

This photograph does miss out on the amazing colours in the sky, which were what made me want to capture the scene in the first place. However, I think it does a better job of telling a viewer where to look, and I get a better sense of fulfilment from this closer view of the rocks.



Reflections

Features in photographs have different ‘weights’, meaning some pull our attention more than others. Larger objects often have more weight than smaller ones, brighter is usually more powerful than darker, and objects with a sharp contrast to their surroundings attract us more than features that blend in

The colours and shapes in the sky had an awkward weight: vivid enough to attract attention, but not quite strong enough to work as the end of a leading line. This was what made the image so difficult to compose; the sky was almost what it needed, but not quite enough.

As with most challenges in photography, I didn't notice this all at once or on location. Instead, issues appear as a subtle feeling as we shoot that things aren't quite working as we want them to. On location, it was a vague sense of 'emptiness', but picking the image apart later made me see that the sky was the source of the problem.

Sometimes, we figure out why a scene isn't working while we're still on location, with a chance to do something about it. Other times, we work it out later, and the fix is possible in editing. Either way, it's worth trusting your instinct (like that feeling of emptiness), as there's often something to learn by tracking down the source.

Visual Weight

Guiding a viewer through your image

Introduction

In photography, we often talk about balance. Sometimes a composition feels even and complete, and sometimes it feels wrong and unbalanced. This feeling is often immediate and reactive, and we say that someone has a 'photographer's eye' if they can look at a composition and instinctively sense whether all the components are working together.

When I was a beginner photographer, I wanted my sense of balance to remain automatic and intuitive, and resisted too much analysis and feedback, in case it altered my natural style in photography. Now, I want to understand why some images trigger a feeling of completeness and others don't, trying to understand that instinct so I can more easily find compositions that work.

This was the goal of the previous article about a composition in Tuscany. Something felt missing from the scene (my natural instinct), and I wanted to test and consider the reasons why (in case I could fix it). Instincts tell us when something is wrong, training and experience tell us what to do about it.

To understand balance in photography, it helps to start with the concept of 'visual weight'. Visual weight is used in art and design to describe how much a feature attracts our attention in a painting, photograph, design, or even a user interface. Like most topics in photography, there are elements of subjective experience and practical learning, and best practice comes from combining the two.

Visual Weight

A good way to approach composition and editing is to put yourself in the position of a viewer, and try to understand what might pull your attention. If you feel your eye drawn to a small feature in the sky, this element probably has a high visual weight. If your eye isn't drawn to a different part of the scene, that area might have low visual weight.

Visual weight is neither good nor bad, but it is important for achieving your goal in a photograph. We want viewers to be drawn to some areas and ignore others, so in general our subjects should have a high visual weight and any distractions should have a low one.

The challenge is seeing what a viewer sees, and not being distracted by your feelings and attachments as the photographer. If you were drawn to a particular tree on location and include it in your scene, it will only attract the viewer if it has high visual weight in the photograph. Your strength of feeling about the tree doesn't appear in the image, so you have to deliberately communicate it by giving the subject more visual weight.

In this way, photography is about communication and storytelling. It's about being able to look at a scene in real life, determine what moves you about it, and then find a composition that communicates to a viewer what you felt on location. We do this by controlling the visual weight of each subject, so that the viewer isn't just looking at the scene, they are seeing it through your eyes.

Adding Visual Weight

The obvious way to get someone to pay attention to an area of your photograph is to make it bigger. If your subject is a tree, getting close enough for it to fill the frame will communicate to a viewer that you found this feature important.

However, there are many different ways to draw a viewer's attention. Objects that are brighter usually stand out more, and a burst of colour in a dull scene will immediately be noticed, and a distinct contrast between sharp and soft areas can attract a viewer's eye. We can use size, brightness, position, texture, colour, pattern, and many other features to add visual weight to a subject.

Becoming a more experienced photographer is often about developing the skill of identifying more subtle forms of visual weight on location. Tourists at a postcard viewpoint will notice a distinctive mountain or large waterfall that will draw attention in a picture. As photographers, we're looking for small changes in brightness, an unusual colour, or an interesting shape that might attract the viewer without them even noticing that it's happening.

There's a lot of theory behind what gives features more or less visual weight, but you don't need to research the topic in depth to use it. Visual weight is about seeing as a viewer and using your instincts as a photographer. If a feature you find important isn't standing out in your frame, it likely needs more visual weight, and there are ways that we can adjust it.

Adjusting Visual Weight

In painting or graphic design, there are many options for an artist to adjust the visual weight of an element. They can change the colour of a button on a webpage, or add brightness to part of a painting. We have less control in photography, but some choices we can make will affect the visual weight of the features in our image.

The obvious two are size and position, and we can use different focal lengths or move around a scene to change the relative size of objects and place them in different parts of the frame. We can often control brightness, perhaps by waiting for a moment of light to appear in just the right place. Texture can sometimes be adjusted using different apertures or a longer exposure when parts of the scene are moving.

Editing gives us even more control, as we can add saturation for more colour, reduce or increase brightness, or make subtle changes to texture using clarity and sharpness. This is why most experienced photographers use selection masks while editing, masks allow us to target our adjustments and use them to adjust visual weight to direct a viewer around the image.

Since many of the ways in which we can control visual weight come from editing, it's important that the whole process of making an image is integrated from capture to final edit. Our composition might almost work on location, but adding more visual weight to our subjects could complete the scene. Knowing what's possible in the edit, and planning the adjustments in advance, gives us more ways to use visual weight, even if some of the options can't be applied in-camera.

In this image, I reduced brightness and colour in the background and edges, while increasing it in the foreground trees. The mountains on the right and the ridge on the left were capturing too much attention.

Although the adjustments are subtle, the final image guides a viewer towards the important parts of the scene by adding visual weight to the areas I want them to notice.

Reducing Visual Weight

So far, we've mostly discussed how to increase visual weight and draw viewers towards features you want them to notice. However, it works just as well for the opposite effect, distracting viewers from areas you don't want them to see.

We have limited control over the subjects that appear in our frame in photography, and there are fewer options for removing or adding features as we might in a painting. Sometimes, we have no choice but to include distracting elements in our photograph, as the angles from which we can capture it are limited.

Reducing visual weight for distracting elements is just as important as increasing it for relevant ones, and it can be the best way to make sure viewers notice the things we want them to see. On location, we can wait for a shadow to cover a messy area of the landscape or use a shallow depth of field to blur features in the background. In editing, we can selectively reduce brightness or saturation, or soften features that are pulling too much attention away from more important parts of the scene.

Using visual weight to guide a viewer is a subtle practice, especially when we are making changes in editing software, which risks making our photograph look unrealistic. Using a combination of added visual weight for subjects and reduced weight for distractions usually makes our edits more gentle, and gives us more control without pushing our adjustments too far.

The Limits of Visual Weight

There are a surprising number of ways we might use visual weight as photographers, but there are limits to how much we can control. It's useful to learn and apply as many techniques as we can for adjusting visual weight in a composition, but the concept can also help us recognise when a scene is not going to work.

When I started in photography and felt particularly attached to my 'photographer's eye', I would often give up on a scene too early. I'd make a few random adjustments if a composition wasn't working, and then move on if I felt there just wasn't a good photograph in that spot. Now, understanding visual weight has given me more tools to adjust a composition, and I will often spend longer working on a scene until it comes together.

However, sometimes it simply can't be done. There might be no way to avoid a very powerful distraction, however we adjust our position. Our subject might just not stand out enough from its surroundings without an extreme and unrealistic edit. There are only so many adjustments we can make to visual weight in a photograph, and sometimes we reach the limit and have to accept that our time would be better spent on something else.

Gaining experience in using visual weight will allow you to try more options and build better compositions out of each scene you find. However, it's just as useful for developing an instinct about when no amount of adjustments are going to work, so you can invest your time on location in the photographs that stand the best chance of working.

In the scene above, there was almost no way to use visual weight to separate the components without a very extreme edit, so I had to accept that I'd need to return in more dynamic light for the composition to work.

Conclusion

I've always found that artistic advice in photography struggles to bridge the gap between philosophical concepts and practical application. Photographers talk about telling a story or communicating a feeling, but can't always link these ideas to things we can actually do with the camera.

Visual weight is an idea that spans both of these worlds. It's an artistic concept, and the reasons we might apply visual weight to some features and not others are linked to how we feel about the scene and what we want to communicate to a viewer. However, it's also a technical approach, and there are established ways to add or remove visual weight in photography.

Looking through other photographers' images is a good place to start experiencing the effect of visual weight. Without your own attachments to the location, it's easier to notice how you are drawn to different parts of the scene. Next, try older images of your own, where your memory of a location has faded and you can look at the image more in the role of a viewer. Gradually, you can learn to see more ways in which images draw your attention, and use those findings when developing compositions of your own.

It's likely you are already using visual weight on location when you move around to isolate a subject or zoom in to make something bigger. However, thinking about it in terms of visual weight, and learning to be deliberate in how you guide a viewer in composition and editing, will give you a large set of tools for communicating through your photography and ways to express not just what a scene looked like, but how you felt about it.

Thanks for Reading

I hope you liked this issue of In The Frame, and I'd love to hear any feedback or ideas for what the magazine might cover in the future. If you'd like to support this project and help me continue to write about travel and photography, there are a few ways you can contribute.

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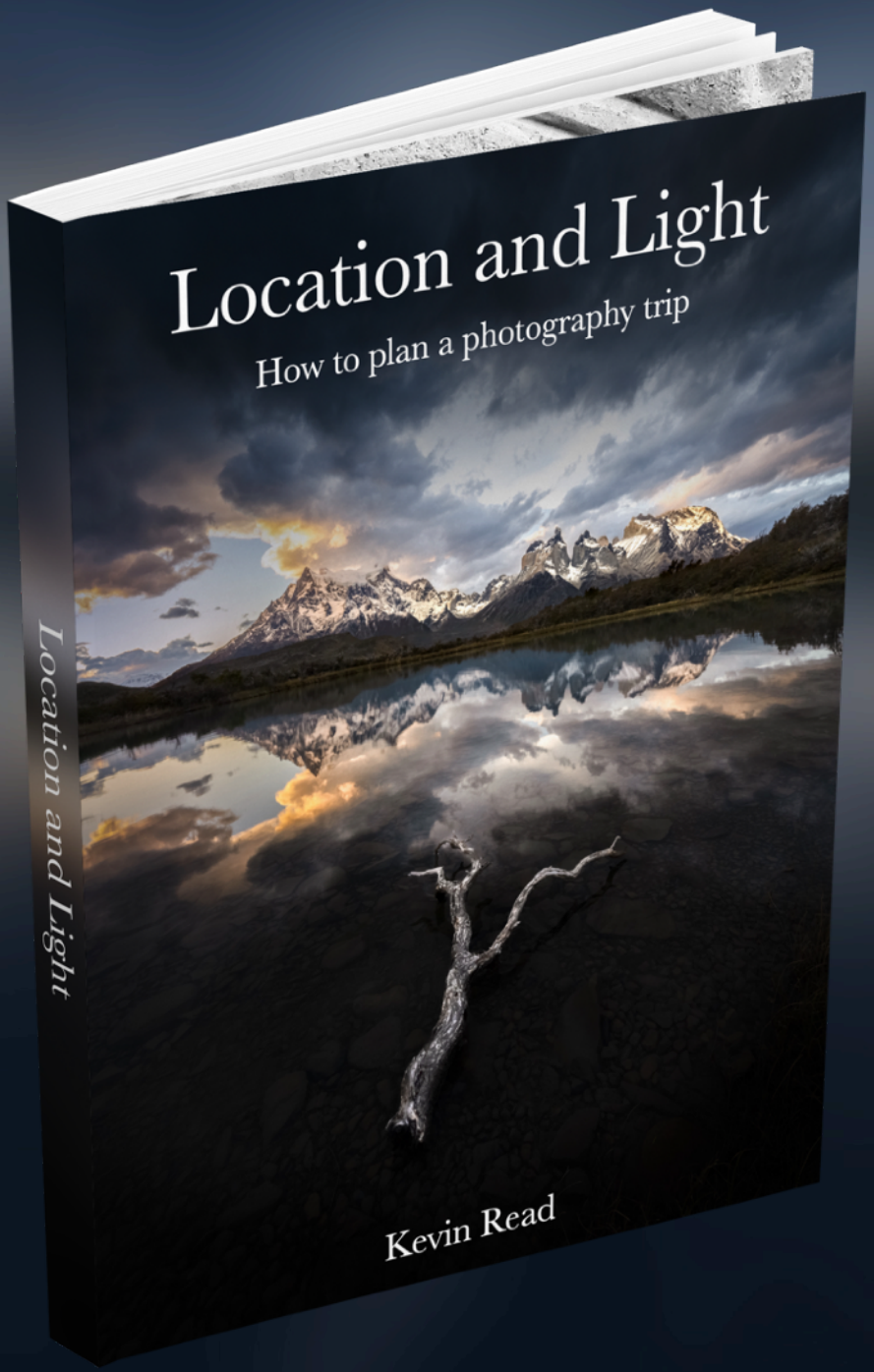
Location and Light

How to plan a photography trip



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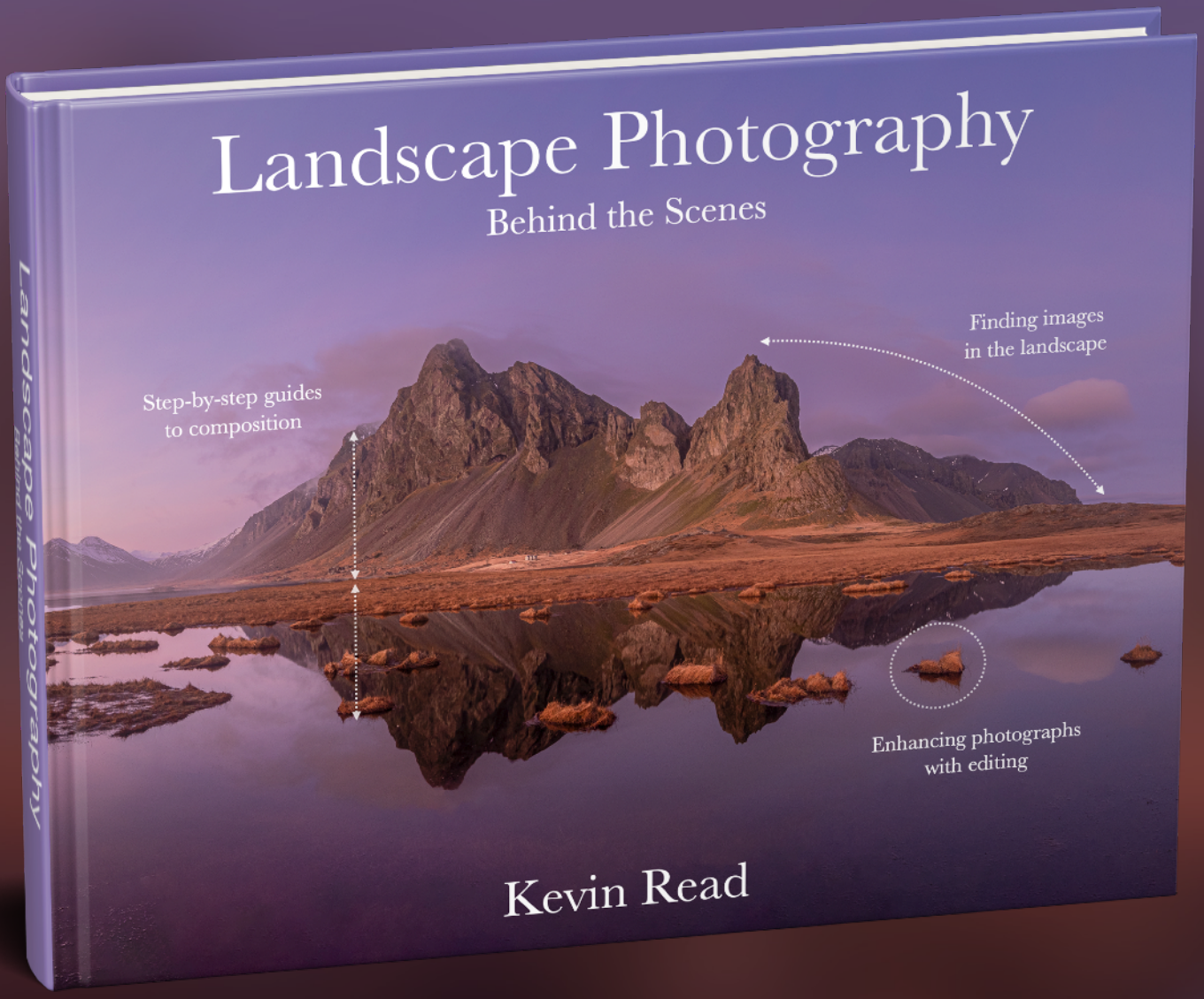
Landscape Photography

Behind the Scenes



My ebook on landscape photography takes a new approach to teaching the skills needed to compose, edit, and develop your own photographic style.

It follows the stories of twenty images from location to final edit, exploring how each was created and what they reveal about building an image.

It's a practical, behind-the-scenes look at landscape photography, built around real examples, mistakes, and decisions made in the field.

www.shuttersafari.com/behind-the-scenes